

“MUZICA” JOURNAL (1916-1989): THE C-O-S-T OF THE COMPROMISE WITH COMMUNIST REGIME

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SUMMARY. The *Muzica* journal – the only one specialized publication from the past century – during the historical decades, it has been submitted for a while to the political influences. Together with the cultural face of the *pre-war* (1916) and *inter-war* (1919-1925) periods, the political factor had a major influence of the *post-war* period (1950-1989). The acronym C-O-S-T characterizes the period in which the communism has transformed Romania into a “terror camp”. Thus, through *Conformation* the journal adopted the general political orientation, through *Opposition* it has declared the enmity towards old cosmopolitan influences, through *Support* promoted new musicians who rose up from the working class and through *Transformation* accepted the statute of the “new man”. The *Muzica* journal was – for decades – a cultural-political musical instrument in our country.

Keywords: Cultural factor, political factor, evaluation, conformation, opposition, support, transformation.

Introduction

The *Muzica* journal promoted, through its papers signed by Romanian and universal music personalities, important elements of musical criticism. This segment was manifested, sometimes in a manner of muteness. Other times, it had something to say but from a loudspeaker position in transmitting the ideas of a totalitarian regime. And also existed a period when it carried out its responsibilities with brio.

This journal evokes, sometimes, the subjectivity in a caricature manner as Benedict Gănescu suggests in no. 2 from 1962 (see image no. 1 and 2).²

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² G. Bălan, A. Brumaru, E. Elian, A. Hoffman, I. Hristea, J.-V. Pandelescu, D. Popovici, A. Rațiu, V. Tomescu, “Probleme actuale ale criticii noastre muzicale” (“Actual problems of our musical criticism”), in *Muzica*, year XII, February, no. 2 / 1962, p. 4-5.

In the image no. 1, “the «old fashion » critic” has two... ears and two pens for old music categories: *Concerts* and *Operas*, and in the same time for other things like *Chamber Music*, *Scene music*, *Estrade music*, *Choral music*, *Radio*, *Disco*, *Concert studio* or *Books* he has no ear and no hand. In the caricature he seems like a musical invalid who writes an invalid review.

Image 1



Image no. 1. Drawing by Benedict Ganescu in *Muzica* (1962)

The image no. 2 reflects the subjective evaluation through “contradictory reviews”, each of the four music critics having a different point of view regarding the same performance: for the first one it’s sunny, for the second it’s raining, for the third one everything is like an entertainment game and for the fourth one is night.

Image 2



Image no. 2. Drawing (other) by Benedict Ganescu in *Muzica* (1962)

In the following I will present various musical criticisms as are published in those three historical periods marked by the two World Wars: *pre-war* (1916), *inter-war* (1919-1925) and *post-war* period (1950-1989). I mention that the *Muzica* journal outlined this periods (1916; 1919-1925; 1950-1989) through various interruptions due to different reasons.³

During 1916-1925 it can be found very few elements which can form a spectrum of the political factor in *Muzica* journal. The records are limited to few: in 1916 a part from german artists from the orchestra had been exempt from mobilization; *Marseilleza* together with other patriotic songs had been performed in a shed on a front by artists Lucy Arbell and Madeleine Mathieu.⁴ During the interwar period we encounter, again, few remarks to the national or international political life. “*Arta și socialismul (Art and Socialism)* – a study published in 1912 in *Revista socialistă franceză* – [...] becomes now up to date” asserts in 1920 M.C. (Maximilian Costin)⁵. Therefore, I will get through the following coordinates of the romanian publication: 1. Ante-war cultural landmarks (1916); 2. Inter-war cultural landmarks (1919-1925); 3. Post-war political landmarks (1950-1989).

1. The *Muzica* Journal and Its Pre-war Cultural Landmarks⁶ (1916)

1.1. Diagram and Table Systematization

The table below⁷ it's edifying regarding the pages and articles from *Muzica* Journal in 1916. Besides the title line, the principal lines stress the following factors: cultural, economic, political and scientific technological. The secondary lines include the binomial articles / pages for each number⁸, together with conclusions⁹. On the first column (the principal one) are shown articles / pages for those six numbers corresponding to each factor¹⁰.

³ These reasons are described in the book: *Critica muzicală: periegeză, exegeză, hermeneutică* [Musical Criticisms: Periegesis, Exegesis and Hermeneutics] by Cristina Șuteu, Risoprint Publishing house, Cluj-Napoca, 2016, pp. 127-203.

⁴ Redacția, “În străinătate”, [Abroad] in: *Muzica*, February, no. 2 / 1916, p. 77.

⁵ M.C., “Cărți și reviste” [Books and Journals], in: *Muzica*, April / May, no. 6-7 / 1920, p. 204.

⁶ By “pre-war” I make reference to the period between January and August 1916 because Romania joined to the First World War only in 27th of August in the same year. [a. n.]

⁷ Table taken from: Cristina Șuteu, *op.cit.*, p. 150.

⁸ For example, the line no. 5 column 2 [12^a / 30^p] and [1 / 1916] suggest the following: “in no. 1 / 1916, were written at cultural factor 12 articles in 30 de pages” [a.n.].

⁹ The last three lines (12, 13 and 14) contain: the first one, the total number of articles; the second one, the total number of pages; and the las one, the articles with reference to the musical criticism for wich I used syntagma: “ref. vagi”, (“vague references”). Where I have found articles about musical criticism, I have mentioned their number and author or the pseudonym used [a.n.].

¹⁰ For example, for the column no. 1 and line no. 7 should be understand: “the economic factor has 12 articles in 13 pages” [a.n.].

The following columns cover the binomial journal number / year¹¹. We observe that the cultural factor, in those six numbers of *Muzica* journal, is spread over 91 articles in 236 pages, followed by the economic one (12 /13), then by the political one (8 /12), then by scientific technological one (1 / 2).

Table 1

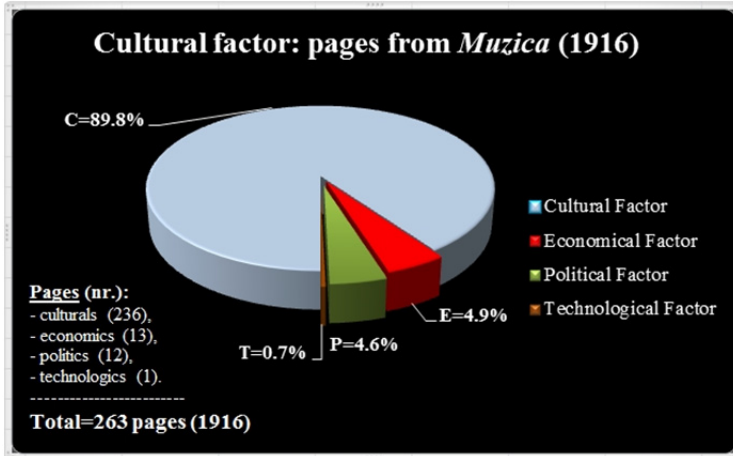
Tabel no. 1. Factorii C-E-P-T din revista <i>Muzica</i>, 1916													
		No. / Art. / Pag.											
Total art./pag.		1 / 1916		2 / 1916		3 / 1916		4 / 1916		5 / 1916		6 / 1916	
Factorul cultural													
Art. ⁹¹	Pg. ²³⁶	12 ^a	30 ^p	11 ^a	40 ^p	14 ^a	36 ^p	17 ^a	44 ^p	19 ^a	45 ^p	18 ^a	41 ^p
Factorul economic													
Art. ¹²	Pg. ¹³	1 ^a	1 ^p	3 ^a	3 ^p	2 ^a	4 ^p	1 ^a	1 ^p	2 ^a	2 ^p	3 ^a	2 ^p
Factorul politic													
Art. ⁸	Pg. ¹²	1 ^a	1 ^p	2 ^a	3 ^p	3 ^a	3 ^p	-	1 ^p	1 ^a	2 ^p	1 ^a	2 ^p
Factorul tehnologico-științific													
Art. ¹	Pg. ²	-	-	-	-	1 ^a	2 ^p	-	-	-	-	-	-
Total art. = 112		14 ^{art.}		16 ^{art.}		20 ^{art.}		18 ^{art.}		22 ^{art.}		22 ^{art.}	
Total pag. = 263		32 ^{pag.}		46 ^{pag.}		45 ^{pag.}		46 ^{pag.}		49 ^{pag.}		45 ^{pag.}	
Art. crit. muz.		Ref. vagi		Ref. vagi		1 (Pan)		1 (Pan)		1 (Cuclin)		Ref. vagi	

The predominance of the cultural factor is obvious during this period. In the below diagram¹² we observe that the cultural factor was prevalent in *Muzica* from 1916. From the total of 263 pages, 236 contain cultural information which make a percentage of 89,8% in comparison with the other 27 pages with economic, political, technological information which represent a difference of 9,2%. Therefore we can admit that the publication was marked by the cultural factor from Romania.

¹¹ For example: 1 / 1916 represents no. 1 / 1916 [a.n.].

¹² The diagram is taken from: Cristina Șuteu, *op.cit.*, p. 151.

Diagram 1



1.2. Pages of Musical Criticism in Pre-war Period (1916)

In 1916 A. M. and Emanoil Ciomac wrote a music criticism about the same performer, and their appraisals were different.

Image 3



Image no. 3. Elsa Bland (1880-1935)

Example no. 1. In March, 1916, A. M. (Andricu Mihail [?]) evaluated the performance of a Viennese soprano, Elsa Bland, (1880-1935)¹³, who gave a concert in February:

“The voice of this admirable artist is, first of all, of an exceptional richness and power, of an accuracy and perfect clarity, with the same beauty in all vocal registers, especially in the high one where it has a great splendor; and the wonderful singing art which Mrs. Bland showed in *Elsa’s Dream* from *Lohengrin*, in the *Isolde’s Death* and also in the great final scene from the *Twilight of the Gods*, reveals a perfect vocal emission, an intelligent coordination of the vocal effects, as well as a phrasing with a remarkable musicality, qualities which denotes an admirably school.”¹⁴

Example no. 2. In April, 1916, Emanoil Ciomac evaluated the performance of the same dramatic artist – Elsa Bland – who gave another concert in March; but this music critic was slightly more incisive than his colleague:

“She knew how to be splendid in *The Death of Isolde* and in final scene from *Götterdämmerung* when her dramatic expression covered in a useful manner the Mr. Dinicu’s orchestra; she knew to **exasperate us** in Verdi and Puccini arias and she **didn’t know how to move** in the songs full of discrete and inner feeling by Brahms and Hugo Wolf. No doubt that Mrs. Bland’s musicality is overwhelming here too. But articulated words who are designed to be expressive; those passions who can be dramatic but who cannot make by themselves everything; those notes who **arise slowly** and chromatic until finally reach the perfect pitch; the lower notes are sung after a **heavy breath** and after a serious furrowed eyebrows – all these exterior means who are **absolutely out of context** in lied and aria, prove the meaning of the banal but true saying of the one who said that between sublime and ridiculous is only one step.”¹⁵

¹³ The image is from the *Österreichische Nationalbibliothek* database at the address: <http://www.bildarchiv.austria.at/Bildarchiv/340/B307816T4438464.jpg>, accessed in 20.11.2016.

¹⁴ A.M., “Concertul cu d-na Elsa Bland”. “Mișcarea muzicală”, (“The concert with Mrs. Elsa Bland. Musical movement”, in: *Muzica*, no. 3 / 1916, p. 121

¹⁵ Emanoil Ciomac, “Sezonul muzical. Elsa Bland”, (“*The Musical Season. Els Bland*”) in: *Muzica*, year I, April, no. 4 / 1916, p. 164.

After a couple of weeks, those two critics evaluate the performance of the same artist, Elsa Blad. Excluding the repertoire, of which everyone had a good opinion, A.M. evaluated the performer's voice as "an exceptional richness and power" and in the most encomiastic terms; Emanoil Ciomac besides few appreciations found out that the artist "didn't know how to move". Whereas A.M. states that the voice "reveals a perfect vocal emission" and "a phrasing with a remarkable musicality", Em. Ciomac wrote that the artist lacks the expressivity and the notes "arise slowly and chromatic until finally reach the perfect pitch".

What's the conclusion?... it's very difficult to make a judgment. On the internet¹⁶ it can be found a recording from 1906 with Elsa Band who perform the Act IV from *Les Huguenots* by Meyerbeer; her vocal qualities seems to be excellent. If we pay attention to her voice, taking into consideration the rudimentary level of recording from more than 110 years ago we can agree with A.M. But what if the performer had a bad vocal disposition in the day of the concert which, in this manner, is an argue for Emanoil Ciomac statements?...

2. The *Muzica* Journal and the Inter-war Cultural Landmarks (1919-1925)

During the period of 1919-1925, authors as Alfred Alessandrescu, Mihail Jora, Maximilian Costin, Cezar Cristea and others wrote musical reviews. Among them Constantin Brăiloiu and Klingsor wrote about the performance of the pianist Filip Lazăr (1894-1936)¹⁷, who was presented at some point by Jane Magrath in *The Pianists Guide to Standard Teaching and Performance Literature* as promoter and creator of "contemporary teaching literature of exceptionally high quality"¹⁸. From the reviews of the inter-war period (a number of 97), I offer for analyse for examples.

¹⁶ On this address: <https://www.youtube.com/watch?v=OPFhouqjH7o>

¹⁷ The image of the performer and composer had been taken from the virtual platform 433. *Refugiu experimental*, at the address: <http://433.ro/filip-lazar/>, accessed in 20.11.2016.

¹⁸ The characterization is referring to Filip Lazăr's work: *Pièces minuscules pour les enfants*, op. 16. See: Jane Magrath, *Pianists Guide to Standard Teaching and Performance Literature*, Alfred Publishing Co., Van Nuys, CA, 1995, p. 420.



Image no. 4. Filip Lazăr (1894-1936)

Example no. 1 Constantin Brăiloiu, in December 1919, wrote about the Romanian pianist Filip Lazăr:

“The bass player Prunner, accompanied **in a wonderful manner** by Filip Lazăr, shows an exceptional virtuosity in a heteroclitite repertory.”¹⁹

Example no. 2 In the same number from December 1919, Klingsor stated about the same performer, Filip Lazăr:

“... Mr. Lazăr, a pianist, whose playing serves a superior musicality, presented three style pieces: a *Prelude* by Scriabin, a *Balade* by Brahms and *Minstrels* by Debussy. The last one, being without that specific **transitorily and fanciful colour**, which characterize the Debussy’ inspiration full of fantasy **liked us less** [s.n.]”²⁰

Example no. 3 In the number from February-March, 1920, the same Klingsor states again about Filip Lazăr:

¹⁹ Constantin Brăiloiu, “Mișcarea muzicală. În țară”, (“Musical Movement. In country”) in: *Muzica*, year II, December, no. 2 / 1919, p. 86.

²⁰ Klingsor, “Mișcarea muzicală. În țară. Concerte simfonice”, (“Musical Movement. In country. Symphonic concerts”) in: *Muzica*, no. 2 / 1919, p. 86.

"... Mr. Filip Lazăr is... first of all a musician, and **its virtuosity is on the second level**, waiting to be developed. At Mr. Lazăr we could observe a style, a line, a thinking – which are, I think, the best compliments for the young pianist, but not to be forgotten that he is also a good composer."²¹

The conclusion regarding this second period is, again, a hypothetical one. We observe how Brăiloiu state an appreciation for the pianist who accompanies "**in a wonderful manner**" the Prunner bass player; in the same time, Klingsor after an appreciation of the pianist's "superior musicality" underestimate him and affirm that one of his performances was "without that specific **transitorily and fanciful colour**" specific for Debussy's style and later on he says that Filip Lazăr's "**virtuosity is on the second level**, waiting to be developed".

Example no. 4 A review from that time, signed by Mihail Jora, was written in eulogies manner:

"The art of Lazăr has... the merit of being simple and sober, which is a distinctive character of every artistic production. And the merit is as greater as this young pianist posses a very serious technique, which would permit him slightly to leave this line of conduct drawn up by his good musical taste."²²

Who had right: Brăiloiu, Klingsor or Jora? In the absence of evidence we consider all three to be right: for one of them it's sunny weather for others is raining. In this context we can understand very well the Alan Walker's statement: "Separating musical sheep from unmusical goats is basically an intuitive process."²³

²¹ Klingsor, "Mișcarea muzicală. În țară. Diferite concerte", ("Musical Movement. In country. Various concerts") în: *Muzica*, year II, February-March, no. 4-5 / 1920, p. 167.

²² Mihail Jora *apud* Vasile Tomescu, "Filip Lazăr și actualitatea artei sale. La împlinirea a douăzeci de ani de la moartea muzicianului", ("Filip Lazăr and the actuality of his art. Commemoration of twenty years since musician's death") in: *Muzica*, year VI, Decembrer, no. 12 / 1956, p. 17.

²³ Alan Walker, *An Anatomy of Musical Criticism*, Chilton Book Company, Philadelphia, 1968, p. 3.

3. The *Muzica* journal and post-war political landmarks (1950-1989)

Muzica journal has taken up its journalistic activity in August 1950, and in this post-war period – the most extensive compared to other periods – were signed approximately 4.940 reviews by numerous authors as: Mihail Jora, Iosif Sava, Viorel Cosma, Dumitru Avakian, Alexandru Colfescu, Edgar Elian, Anca Florea, Jean-Victor Pandelescu, Costin Popa etc.²⁴

Image 5



3.1. Pages about Musical Criticism from Post-war Period (1950-1989)

In 1950 appeared a single number of the journal – the one from August, in fact it was the first one from the new series. In this one, Matei Socor and Tikhon Khrennikov discuss about musical criticism in the terms of communism ideology. I will present the guidelines drew by the two communist leaders.

²⁴ For a better overview see: Cristina Șuteu, *Periegează, exegeză și hermeneutică în critica muzicală* [Musical Criticisms: Periegesis, Exegesis and Hermeneutics], Doctoral Thesis, vol. II. *Anexe: criticile și cronicile din revista Muzica (1916-2014)*, Academia de Muzică “Gheorghe Dima”, Cluj-Napoca, 2015, p. 9.

Image 6



Image no. 6. Matei Socor (1908-1980)

Example no. 1 The communist composer Matei Socor (1908-1980) blind²⁵ not only political but also administrative²⁶, the president of The Composers Union (1949-1954) stated in 1950 some aspects regarding to the musical criticism. The quotation of the fragment is at it follows:

“One of the first priorities of the *Muzica* journal, **an instrument of The Composers Union from R.P.R. [Romanian Popular Republic]**, is to help the growth of musical criticism which should not be limited only to its pages but to be developed in the entire press. The musical reviews from this journal must be **impregnate by the party spirit** with the goal of **destroying all of the bourgeois ideological influences in music**, and to encourage all new musical compositions of the **composers**

²⁵ Alexandru Graur presents the etymology of “Socor” name, and he gives the origin of a turkish term which means “one-eyed”. See: Acad. Al. Graur, *Nume de persoane*, Editura Științifică, București, 1965, p. 7.

²⁶ Matei Socor was dismissed as president of the Union of Composers in 1954, because of some “irregularities in the management of copyright and the coordination of the magazine [*Muzica* a.n] and also malfeasance in office”, according to an article signed by Marina Bădulescu on virtual platform *AGERPRES* in 21st of October 2014. See: Marina Bădulescu, “Documentar: 65 de ani de la înființarea Uniunii Compozitorilor din România” (“Documentary: 65 years since the foundation of Composers Union from Romania”) at the adress: <http://www.agerpres.ro/flux-documentare/2014/10/21/documentar-65-de-ani-de-la-infiintarea-uniunii-compozitorilor-din-romania-08-41-53>, accessed in 20.11.2016.

belonging to the workers class. [...] Let the issue of the «Muzica» journal be a mean of fight for the **triumph of socialist realism in music for our cultural Revolution for relentless fight against cosmopolitan imperialist ideology** for peace and socialism.”²⁷

We observe, along the quotation, those emphases regarding musical criticism promoted in *Muzica* journal – forming the COST acronym – a term with profound significances:

- **Conformation:** to the political orientation;
- **Opposition:** against old influences;
- **Support:** for new musicians who rose up from the working class;
- **Transformation:** the statute of “new man”.

(1) **Conformation:** to the political orientation (the journal will be “impregnate by the party spirit”);

(2) **Opposition:** the journal’s target is to “destroy all of the bourgeois ideological influences in music” and “relentless fight against cosmopolitan imperialist ideology”;

(3) **Support:** for new musicians who rose up from the working class; the Romanian publication will encourage “all new musical compositions” especially “of the composers belonging to the workers class”.

(4) **Transformation:** the *Muzica* journal will cultivate “socialist realism in music”.

Example no. 2 In the same number from 1950, the editors of the *Muzica* journal, took and translated an article published in *Sovetskaia Muzyka* under the title *About the actual situation and the tasks of musical criticism* by Tikhon Khrennikov (1913-2007), the president of The Union of the Soviet Composers between 1948-1991. It can be observed that Matei Socor inspired his four ideas (C-O-S-T) from the discourse of the soviet author:

²⁷ Matei Socor, “Cuvânt înainte”, [Foreword] in: *Muzica*, year I, August, no. 1/1950, p. 8-9.

Image 7



Image no. 7. Tikhon Khrennikov (1913-2007)

(1') **Confirmation** from the political point of view:

“the operas of V.I. Lenin and I.V. Stalin regarding the problems of culture and social art, the report of A.A. Jdanov about the «Zvezda» and «Leningrad» journals, the declarations he made at the assembly of composers and music critics... and also the articles published in Party press regarding the problems of literary and musical criticism, constitute the ideology foundation for the development of the Soviet art”²⁸,

(2') **Opposition** “against any dogmatism”:

“After the Central Committee Decision of P.C. [Communist Party] of Soviet Union in 10 February 1948, musical critics created a number of positive works in order to unmask the concrete manifestations of the formalism and cosmopolitanism in soviet music. [...]. The danger of a misinterpretation, lacking profoundness, of the socialist realism essence in music, became actual for some of the composers.”²⁹

²⁸ *Ibidem*, p. 22-23.

²⁹ Tihon Hrennicov, *loc.cit.*

(3') **Support** for new musicians who rose up from the working class:

"The party teaches us that the foundation of socialism constitutes, first of all, a devoted expression of the images of our realities, the capacity to render in artistic images that new and progressist element which is developed during the relentless fight against all which is old and about to die."³⁰

(4') **Transformation**:

"The art of realist socialism doesn't agree the passive, stereotype reflection of the reality, doesn't agree the simplification of the complex processes of the fight between old and new [...] There is no doubt that a series of musical works, remarked by the soviet public opinion, as for example [...] the Shostakovich's *The Song of the Forests* are distinguished in the spite of some defective aspects [...] by that unity of contents and by the expression meanings which constitute the triumph of the soviet realist music from this stage."³¹

3.2. Pages of Musical Criticism from the Post-war Period (1950-1989)

The four steps which form the acronym C-O-S-T can be observed along the music reviews from the *Muzica* journal in the post-war period:

(1) **Conformation** to the political affiliation. În 1951, J.V.P. [Jean Victor Pandelescu] characterized "the dances of the Georgian artists" which...

"speak to us about the most different aspects from the life of Georgian people, to whom the Soviet regime gave the possibility to perfect their whole talent. [...] A strong collective spirit enliven the whole ensemble... [...] Offering a real example of the soviet art experience, the Georgian dancers ensemble help to lead our artistic ensembles to the lightening path of the socialist realism art."³²

(2) **Opposition**: Gr. C. [Grigore Constantinescu], in number 1 from 1972 presents Lehar's work, *Count of Luxembourg*, in this manner:

"Beyond wonderful melodic line [...], the theme, the intrigue development, the context in which the characters are playing, are not belonging to the present. It was said many times that the stories with count and countess, prince and princess of operetta are

³⁰ *Ibidem*.

³¹ *Ibidem*.

³² J.V.P., "Spectacolele ansamblului Gruzin" ("The Gruzin ensemble spectacles") in: *Muzica*, no. 2 / 1951, p. 60.

antiquated, the luxury of lace and wigs, of ethereal dress and passionate feelings are stressing the conventionalism of a musical spectacle. Thus through *Count of Luxembourg*, we re-enter into the full operetta context, being invited to follow the adventures – sometimes gallant, sometimes licentious – of a society who lost its vitality long time ago. We even cannot say that theme determine us to reflection, to a social critique attitude of a past time. No, no it's out of question. If on the time of Grigoriu Company, in 1910, thus characters still could be found, today they are gone and we do not think we want a reunion"³³.

(3) *Support* for new musicians who rose up from the working class. In December 1962, Sorin Vînătoru wrote a short review regarding the poem "Comunistul", [The Communist], mentioning the following:

"The work's theme evokes the figure of the communist hero, the standard bearer of our people's fight for today's bright life. Structured on a free form, the poem opens with an orchestra introduction which is designed to prepare the first part. This is presented in a lied form, in order to delineate the heroes' portrait, with his moral characteristic features who is always in the conscience of our working nation, who builds up the socialism."³⁴

(4) *Transformation*. The ideal person for socialist realism was the so called "new man" or "positive hero"³⁵. In 1976, Constantin Răsvan wrote an article entitled "Festivalul coral «Eroi au fost, eroi sunt încă»", [The Choral Festival «They were and are still heroes»] in which he asserted that in city Deva, between 27th-28th of March, participated at the first edition of the festival 22 choral ensembles, more than 2.200 choir singers who performed approximately 78 musical works signed by 43 composers. He also mentioned the following:

"The manifestation prepared for the political educational and socialist culture Congress, constituted, by the presented programs, a vibrant homage brought to the party and to the country, and also a valuable experience exchange between choral ensembles and conductors."³⁶

³³ Gr. C., "Premieră la Operetă. Conte de Luxembourg" („Operetta Premiere. The Count of Luxenbourg"), in: *Muzica*, year XXII, January, no. 1 / 1972, p. 40.

³⁴ Sorin Vînătoru, "Poemul-cantată «Comunistul» de Constantin Palade, la Iași" ("«The Communist» Poem-cantata by Constantin Palade, la Iassy"), in: *Muzica*, year XII, December, no. 12 / 1962, p. 49

³⁵ Alina Crihană, *Romanul generației 60. Imaginar mitopolitic și ficțiune parabolică. De la mitocritică la mitanaliză (Novel of 60th generation. Myth-political imaginary and parabolic fiction. From myth-critic to myth-analysis)*, Editura Europlus, Galați, 2011, p. 53.

³⁶ Constantin Răsvan, "Festivalul coral «Eroi au fost, eroi sunt încă»" (The Choral Festival «They were and are still heroes»), in: *Muzica*, Mai, no. 5 / 1976, p. 24-25.

Conclusions

The main idea of this study is marked by some cultural and political landmarks observed during the three historical periods delimited by the two World Wars. These gravitate around the single specialized publication of the past century, the *Muzica* journal. The period of 1916-1989 presents and represents a useful path in observing the objectivity of the critical act practiced in Romania. I have understood that the pre-war period (1916) and inter-war period (1919-1925) were characterized in the *Muzica* journal by a deep cultural character and the post-war period (1950-1989) was marked by the political factor. However it is worth noting that even in this last analyzed period, some critics wrote objective criticisms without fear of repercussion.

By example, in lassy, a musical critic described the performance of two tenors – Bucur Negrea and Panait Orășanu – thus: “the first one sings, but cannot be heard; the other one can be heard but doesn’t «sing»”³⁷. That’s a colourful appraisal, isn’t it? But a very clear one, indeed! In the end we can affirm – half-serious and half-smile – that the Aristotle’s remark is still true³⁸: “To avoid criticism, do nothing, say nothing, and be nothing.”³⁹.

(Translated by Cristina Șuteu)

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³⁷ Martin Sever, “Traviata în interpretarea artiștilor ieșeni” (“Traviata in the performance of the lassy artists”), in: *Muzica*, anul VII, February, no. 2 / 1957, p. 45.

³⁸ Some ascribe this maxim to Elbert Hubbard. See: Noah Walton, *Ultra-Fat to Ultra-Fit: A Scientist's Rational Approach to Extreme Weight*, Sentient Publications, Boulder, CO, 2009, p. 243.

³⁹ Jeff Parker, *Killing the Church: The Failure to Confront*, WestBow Press, Bloomington, IN, 2012, p. 68.

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